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number of the quaint and beautiful books of the sixteenth and seventeenth centuries, the art and power of making which is lost. These have come to it mostly by gift, and not by purchase. It is to be hoped that the number of such books "rich and rare" which form the enduring and inspiring part of any library, will be augmented by further contributions, for few will question the appropriateness and desirability in any art museum of a section that shows the origin and growth of an art which has produced things of great beauty as well as utility, and which is, moreover, the art preservative of all arts.

WILLIAM LORING ANDREWS.

THE NEW LIBRARY BUILDING

THE new building was designed by Messrs. McKim, Mead & White in the style of the Italian Renaissance, yet the classic style of the interior reminds one of the Basilica at Pompeii (restored).

The reading room on the main floor, 65x50 feet, is spacious, well-ventilated and lighted by clearstory leaded glass windows at the sides and ends. The coffered plaster ceiling is painted in delicate tints which harmonize with the color of the walls. A frieze painted in pale blue and white runs around the walls directly under the ceiling. The room contains ten alcoves where books are placed, each alcove containing one section of roller shelves for large volumes. Eight of the alcoves are furnished, each with a small table and two chairs for the use of the staff of the Museum and for special students. Other readers will be accommodated at tables placed in the center of the room.

In the alcove at the left of the entrance is the periodical case; immediately in front of it is the card-catalogue case, and on the opposite side of the room is the librarian's desk, just in front of the first alcove. Through the alcove last referred to entrance may be had to the catalogue room. This room, as well as the room which contains the collection of photographs, may also be entered from the hall.

All of the woodwork and the tables and

chairs, which are of classic design, are of oak, colored to harmonize with the walls, ceiling, and books.

Two large electric chandeliers suspended from the ceiling give ample electric light when needed; in addition to these the reading tables are furnished with lamps which can be controlled by the readers. In each alcove there are rows of lights directly beneath the floor of the gallery to light the shelves, and electric lights are suspended immediately over each alcove table.

A gallery is built on either side of the room with shelves running the full length, also over each alcove. The bronze railing of the gallery is light in appearance, yet strong and of artistic design.

The shelves in the reading room and gallery will accommodate about twenty thousand volumes. In the space below the reading room are metal stacks for books which cannot be kept in the main room or gallery. Here provision is made for twenty thousand volumes.

In order to provide for the care of, and easy reference to, the collection of photographs, special cases have been constructed and placed on three sides of the room in which they are kept. Each case contains six sections of upright compartments, in which the photographs stand on end, and above each compartment is a label in a holder which tells of the contents. The doors of the sections open outward to a horizontal position.

The room has been furnished with suitable tables, including one large upright double desk, shaped like a lectern, on which the photographs may be placed at an angle and studied more conveniently than when flat on a table or held in the hand.

The collection of photographs, which numbers upward of twenty-eight thousand, covers ancient and modern art, both fine and industrial, and should prove of great advantage to students now that the collection is contained within the library building, thus giving opportunity for study from photographs and books together.

Although there has been a steady increase in the number of readers it is hoped that members and others who are not yet familiar with the scope of the Library, will

avail themselves of the opportunities it offers for the study of ancient and modern art. The library is open daily from ten A.M. to five P.M. except on Sundays and holidays.

W. C.

IN MEMORIAM

FREDERICK S. WAIT

SOME five years ago, when I became Secretary of the Museum and began to take a more active part in its affairs, a fellow lawyer whom I had long known by appearance, but to whose face I had never before attached a name, called on me and made some suggestions about changes in the arrangement of our pictures which at once attracted me, for they evidenced unexpected knowledge of its collections as well as excellent judgment. This was my first acquaintance with Frederick S. Wait, which later ripened into friendship. Since that time hardly a week has passed in which he has not shown some sign of helpful activity in Museum affairs. He was not a trustee (he presumably would have been had he lived, though he never knew it), he was a member only. But he did more real service than many trustees have done. And he did that service with singular modesty, with no suggestion of recognition and with absolute self-effacement.

He was not rich, but he was a constant giver. No duty rested on him to solicit gifts, but he constantly did it and did it effectively. No one will ever know just how much he aided the Museum. He probably never knew himself, and if he knew he would be the last one to mention it or even think of it.

Some recognition was forced upon him. He was a member of the special committee on the St. Gaudens Memorial exhibition and served as its treasurer. He was a volunteer committee to secure representative works of St. Gaudens for our permanent collection, and what we have is largely due to his efforts.

"I doubt if anyone can correctly estimate the good that he did for the Museum,"

writes a friend who has no official relation to it. "Being much with him, I know that he constantly talked of it and its plans and its needs, not only to people financially able to give it help, but also to anyone else whom he could interest in any phase of its activity. There was a simplicity and an enthusiasm almost boyish, about his manner of conversing on Museum affairs. He never made the slightest pretension of being an art expert, but he worked hard to get the best consensus of opinion on pictures and statuary, the result of which was that his formed judgments were well worth considering. In everything that he did he worked exactly as if the Museum were his own cherished possession, and his care of its welfare was as great as if it had been his own property."

What else was Mr. Wait besides being a friend of the Museum? He was a lawyer, active in his profession—a close student of the law and the author of several well-known text-books. He is the Wait of Sedgwick and Wait on the Trial of Title to Land, and the Wait of Wait on Insolvent Corporations and Wait on Fraudulent Conveyances and Creditors' Bills.

He was an active Committee member in the Bar Association. For fifteen years he has been a Trustee of Barnard College and since 1902 Clerk of the Board. He was one of the Executive Committee of the Free Art League and labored effectively to break down the tariff wall on works of art.

In connection with the breadth of his activities it is interesting to note that he was an Orange County country boy, whose father was interested in agriculture and stock raising. He entered the bar without the advantage of any general university training, being graduated from the Albany Law School in 1874. He was 59 years old at the time of his death on June 30.

In Paris there is an organization known as Les Amis du Louvre. If there had been a corresponding institution in the interest of the Metropolitan Museum here, Frederick S. Wait would have been classed as one of our nearest Friends. May his mantle fall on others no less ardent.

R. W. DE F.